



GEORGES MARTY

DARIA

Prélude du 2^e Acte
et Danse

Partition d'Orchestre

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PAVL STECK

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*à l'ami Marty
Très cordialement
G Marty
1905*

DARIA

Drame lyrique en 2 actes

— représenté pour la 1^{re} fois au théâtre national de l'Opéra à Paris le 24 Janvier 1905 —

Poème de AD. ADERER et A. EFRAÏM

Musique de

Georges Marty

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DARIA.

Drame Lyrique en deux Actes.

AD. ADERER et A. EPHRAÏM.

Prélude du 2^d Acte.

GEORGES MARTY.

Lento. (♩ = 52) Molto Moderato. (♩ = 60)

1^{re} et 2^{me} Flûtes. *f* di - mi - nuen - do *p*

Petite Flûte. *f* di - mi - nuen - do *p*

3^{me} Flûte. (et Petite Flûte.) *f* di - mi - nuen - do *p*

2 Hautbois. *f* di - mi - nuen - do *p*

2 Clarinettes La. *f* di - mi - nuen - do *p*

Bassons. *f* di - mi - nuen - do *p*

1. 2. 10 solo *p* Soli.

4 Cors Fa *p* 4^o solo.

3. 4. *p* 3^o solo.

2 Trompettes Ut. *pp* 10 solo.

1^{er} et 2^{me} Trombones. *p* 20 solo.

3^{me} Trombone. *p*

Timbales *f* di - mi - nuen - do *p* dim. *pp*

2 Harpes.

1^{ers} Violons. *p*

2^{ds} Violons. *f* di - mi - nuen - do *p* p

Altos. *f* di - mi - nuen - do *p* pp

Violoncelles. *f* di - mi - nuen - do *p* pp

Contrebasses. *f* di - mi - nuen - do *p* pp

Lento. (♩ = 52) Molto Moderato. (♩ = 60)

77

77

Fl. *1^o solo.* *mf*

P.Fl. *mf*

Htb. *mf*

Cl. *1^o solo.* *mf*

Bons. *mf*

Cors. *1^o solo.* *mp*

Timb. *mf*

Harpes. *mf*

Viol. *cresc.* *p* (près du chevalet)

cresc. *p* (près du chevalet)

cresc. *mf*

cresc. *pizz.*

78 *mf*

Fl. *dim.*

Htb. *dim.*

Cl. *dim.*

Bons. *dim.*

Cors. *1^o solo.* *p*

Timb. *pp*

Viol. *dim.* *p*

dim. *p*

dim. *p*

dim. *p*

pp *arco*

79 *p*

80

Fl. 1^o solo. *Poco Rit.*

Hrb. 1^o solo.

Cl. *dim. sempre*

Bons. *dim.*

Cors.

Trp. *dim. sempre*

Timb. *dim. sempre*

Harpes. *dim. sempre*

Viol. *dim. sempre*

univ. *pp*

div. *pp*

Poco Rit.

DANSE.

Allegro quasi ad libitum. Rit. molto

1^{re} et 2^{me} Flûtes. a 2. ff

3^{me} Flute. ff

1 Hautbois.

1 Cor Anglais.

2 Clarinettes la.

Bassons. a 2.

1. 2. 10^o f

4 Cors Fa. 30^o f

3. 4. 20^o f

2 Trompettes Ut.

1^{re} et 2^{me} Trombones.

3^{me} Tromb. et Tuba.

Timbales f

Triangle.

Cymbales.

2 Harpes.

1^{ers} Violons. pizz. f

2^{ds} Violons. pizz. f

Altos. pizz. f

Violoncelles. pizz. f

Contrebasses. f

Allegro quasi ad libitum. Rit. molto

Fl. Allegretto moderato. (♩ = 100) (la 3^{me} Flûte prend la Petite Flûte)

Cl. 1^o solo. *p*

Cors *pp*

4^o *pp*

Harp. *pp*

26 1^o solo *mp*

1^o solo *meno p*

mp

p

Allegretto moderato. (♩ = 100)

Viol. arco

p arco

p arco

p

pizz.

p

poco meno p

poco meno p

pizz.

p

26

Fl.
Hrb.
Cor angl.
Cl.
Bon.
Cora
Tromb. et Tub.
Harp.

1^o solo
mp

(♩ = 104)

f
f
f
f
f
mf
mf
f

Viol.

div. = 104

f pizz.

f pizz.

f div. arco

f

A. J. & Co^{ie} 564

(♩ - 104)

Fl. *f*

P. Fl.

Cl. *f*

Bons.

Cors

Tromb. et Tub.

Harp.

Viol. div. arco

div.

unis. pizz.

mf

f

dim.

f

27 Tranquillo.

Cl. 1^o solo

Bons.

Cors

Timb.

Triang.

Tranquillo. arco

Viol.

arco

mf

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

27 Tranquillo.

A. J. & Cie 564

(♩ = 108)

Fl. *mf* *cresc.*

Hrb. *mf* *cresc.*

Cor angl. *mf* *cresc.*

Cl. a 2. *mf* *cresc.*

Bons. *mf* *cresc.*

Cors *mf* *cresc.*

Tromb. *mf* *cresc.*

Timb. *mf* *cresc.*

poco cresc.

(♩ = 108)

Viol. *mf* *cresc.*

arco *mf* *cresc.*

arco *f* *cresc.*

f *cresc.*

P. Fl.

f

Tromp.

f

Tuba.

f

Triang.

p

mf

div.

f

f

f

f

Fl. (Prenez la Grande Flûte)

P. Fl. (Prenez la Grande Flûte)

Hrb.

Cor angl.

Cl.

Bons.

Cors

Tromp.

Tromb. et Tub.

Timb.

Triang.

Allegro moderato. (♩ = 58)

(Prenez vite la sourdine)

Viol.

(Prenez vite la sourdine)

pizz.

dim.

p sempre

unis.

mp

poco cresc.

poco cresc.

poco cresc.

poco cresc.

dim.

p sempre

Hrb.

Cor angl. cresc.

cresc.

19

Cors

20

30

Timb.

più mosso.

più mosso.

poco rit.

poco rit.

pp

28

(29) 1^o Tempo.

Fl. *mf* *cresc.*

Hrb. *mf* *cresc.*

Cor angl. *poco più f* *cresc.*

Cl. *poco più f* *cresc.*

Prenez la sourdine. *mf* *cresc.*

dim. Prenez la sourdine.

Cors *dim.* Prenez la sourdine.

Timb. *dim.*

1^o Tempo. *div.* *p* *poco cresc.*

Viol. *div.* *p* *cresc.*

poco più f

(29)

(30) Più mosso.

Fl. *dim.*

Hrb. *dim.*

Cor angl. *dim.*

Cl. *dim.*

(Prenez le Hautbois)

(sourdine) solo *p*

(sourdine) *p*

(sourdine) *p*

Timb. *pp*

Più mosso. (ôtez sourdine)

Viol. *dim.* (ôtez sourdine)

pp

(30)

Allegro assai vivace. (♩ = 58 c.à.d. la ♩. précédente)

Fl. 1^o solo poco rit.

Cors (ôtez la sourdine) dim.

Timb.

Viol. poco rit.

Allegro assai vivace. (♩ = 58 c.à.d. la ♩. précédente) unis. 3^e f

arco 3^e mp

Cl. (♩ = 116) à 2 soli

Cors

Triang. 4^o p

Harp. p

Viol. (♩ = 116)

div. p

pizz. p

pizz. p

à 2 soli

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble, including Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), Bassoon (Bons.), Cor Anglais (Cors), Trombone (Tromb.), and other instruments. The music is in G major (indicated by three sharps) and 3/4 time. The page features various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). A "Solo" instruction is present for the Flute part. The score is organized into systems, with each instrument's part on its own staff. The page number "13" is visible in the bottom left corner.

Harmonization of the first system (measures 1-8) for Harp. The key signature is three sharps (F#, C#, G#). The music is in 4/4 time. The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody starts on a whole note G#4, followed by a half note A#4, and then a series of quarter notes: B4, A#4, G#4, F#4, E4, D4, C#4, and B3. The accompaniment consists of a steady eighth-note pattern in the bass clef, starting on G#3 and moving up stepwise to B3, then down stepwise to G#2, and finally up to B2. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of the melody.

Viol.

pizz.

mf

mf

[illegible]

This is a page from a musical score, likely for a symphony, featuring various instruments. The score is written in G major (three sharps) and 2/4 time. The instruments listed on the left are Fl. (Flute), Htb. (Horn), Cl. (Clarinet), Bons. (Bassoon), Cors (Cor Anglais), Tromp. (Trombone), Cymb. (Cymbal), Viol. (Violin), and Viola. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *div.* (divisi). The music is arranged in staves, with some instruments having multiple staves. The page shows a section of the score with various musical notations, including notes, rests, and articulation marks.

Fl. ^{à 2.}
 P. Fl. *p e cresc. poco a poco*
 Htb. *p e cresc. poco a poco*
 Cl. *p e cresc. poco a poco*
 Bons.
 Cors
 Tromp. ^{1^o}
 Tromb. *p*
 Harp. *p e cresc. poco a poco*
 unis. arco
 Viol. *p e cresc. poco a poco*
 div.
 arco
 div.
 arco
 unis.
 arco
 mf

[illegible]

This image shows a page of musical notation, likely a score for a piano. The notation is arranged in a system of staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 3/4. It contains a melodic line with eighth and sixteenth notes, some with accents and slurs. Below it are several other staves, some with rests and some with sustained notes. Dynamic markings such as *mf*, *cresc.*, and *sempre* are placed throughout the score. The bottom of the page features a grand staff (treble and bass clef) with a key signature of three sharps and a time signature of 3/4, containing a few notes and rests. The overall style is that of a classical piano score.

This image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and violin. The piano part is in the upper system, and the violin part is in the lower system. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The piano part features a variety of dynamic markings, including *mf* (mezzo-forte), *f* (forte), *cresc.* (crescendo), and *sempre* (sempre). The violin part also includes dynamic markings and articulation marks. The score is written in a clear, elegant style, typical of 19th-century musical notation.

③⑤ Animato.

[illegible]

Animato.

③⁵ Animato.

This page of musical notation is for a large ensemble, likely a brass and woodwind band. It consists of 13 staves. The top four staves are for woodwinds (flutes, oboes, clarinets, and bassoons), each featuring complex rhythmic patterns and trills. The next four staves are for brass (trumpets, trombones, and tuba), with dynamic markings such as *ff* (fortissimo) and *f* (forte). The bottom five staves are for percussion (snare drum, cymbals, and tom-toms), with various rhythmic patterns and dynamic markings. The notation includes many trills, slurs, and dynamic markings, indicating a highly expressive and technically demanding piece. The key signature is one sharp (F#), and the time signature is 2/4.

MUSIQUE D'ORCHESTRE

F. LE BORNE: **L'ABSENT**
Fête populaire
Nocturne (solo de Violon et
orchestre)

GEORGES MARTY: **DARIA**
(Prélude et Danse)

GABRIEL PIERNÉ: **LA CROISADE
DES ENFANTS**
(Prélude de la Grande Route)

— **DANSES AN-
CIENNES**
1. Rigaudon
2. Passepied

GABRIEL PIERNÉ: **DANSES AN-
CIENNES**
3. La Canarie
4. Pavane et Saltarello
5. Menuet
6. Passamezzo

— **ADAGIETTO**
(Violon solo avec accom-
pagnement de Quatuor)

PAUL STECK: **L'ACCORDÉE DE
VILLAGE**

MUSIQUE D'ORCHESTRE AVEC PIANO CONDUCTEUR

AD LIBITUM

FLORENTI: **PLUS JAMAIS!**
Valse

A. PETIT: **SOUS LE CIEL
BLEU**

R. LEONCAVALLO: **SÉRÉNADE**

— **GAVOTTE**

G. SCHINDLER: **LILLETTE**
Gavotte

— **CORTÈGE
VILLAGEOIS**

— **ANDA! ANDA!**
(Intermezzo)

EMILE SCHVARTZ: **AIRS DE BALLET**
1^{re} série:

Aurore
Gouttes de Rosée
Les guêpes
Fleurs des champs

2^{me} série:

Morphée
Coquetterie
Duo d'Amour
Cortège

PAUL STECK: **PRIÈRE**
(Quatuor)

— **ROMANCE**
(Quatuor)

— **LA PROMISE**
(Quatuor et flûte)